

# NEW YORK CLIPPER

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## THE CORYPHEE.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY MONROE H. ROSENFELD.

It was the nimble coryphee,  
With smiling face so fair;  
She tripped upon the mimic scene,  
And seemed to dance on air!  
And all the ballet envied her  
Who tiptoed lightly there!

Columbus greeted her with smiles,  
In Potosi, long ago,  
And Spanish Dons, in ecstasies,  
To praise her were not slow;  
Her graces made, with song and toast,  
The red, red wine to flow.

Will Shakespeare saw her, it is said,  
While at the Globe she danced,  
And thousands in old London town,  
Upon her beauty glanced:  
Applauding to the echo, when  
To greet them she advanced.

Then Garrick complimented her  
With stately old time grace,  
And kissed her hand, with gallantry,  
In ruffles, sword and lace.  
While blushes of delight suffused  
Her fair angelic face.

The Old Park saw her in its prime—  
She tripped upon the scene  
Amid the thunders of applause,  
With radiant, fairy mien,  
And postured in the rosy dell  
Of silver, gold and green.

"The Black Crook" witnessed her with joy,  
Down to our day came she;  
Her smiles were not a whit less bright,  
Ah! sweet was she to see!  
And crowds about the stage door stood  
Whence she tripped glad and free!

And nightly now doth she appear  
In all the wanted joy;  
Her lovely juvenility  
Ages will never cloy;  
The true gold of her radiance  
Will never know alloy!

I know she'll charm the future years,  
As she has charmed the Past!  
I know her gracefulness and smiles  
Forevermore will last!  
I know the next Centennial  
Will find her in the cast!

And why? Because I lately met  
This Coryphee so fair;  
Her face was just as juvenile,  
Her grace as debonnaire;  
Said she: "I'm yet a child—why, see—  
Here's my permit from the Mayor!"

## THE ROLLER SKATER.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY COL. J. F. MILLIKEN.

Egypt! The land of the golden, sluggish Nile, of mud and monuments, of poverty and palaces, of sand and sunshine, of *fellahs* and freedom, what a halo of history hangs around you!

And necessity compels you to let it hang. Even if she could have dropped it before 1882, it is too late now, for in that year England took possession of the country, and England never lets go of anything.

I went out there—so many years ago that it makes me feel old to think of it—for the purpose of assisting the Egyptians and Turks in sweeping the Russians off the face of the earth; but something went wrong with our plans, and all the sweeping was done by the other side. However, I remained in Egypt for more than six years, and, during that period, met some queer people and made some close calls.

One evening I was standing, with four Englishmen, before the bar in Montefrati's, the leading English saloon in Alexandria, and one that would compare favorably with the best in any country, when a well dressed, clear cut, smoothly shaven individual came briskly in, and, with a beaming smile, said:

"Have something, gentlemen?" My friends all made excuses and endeavored to refuse, but the nasal tones reminded me of home, and my heart warmed towards him. A word from me fixed it, and we all had a brandy and soda before us. He then turned to the bartender and said: "Have something yourself." "Thank you, sir, I don't care if I do," and he had a pony of two shilling cognac.

"Here's luck to you all," and the stranger emptied his glass as we drank his health.

"Repeat the offence, Mr. Bartender," said the stranger. I want to be sociable."

In vain we apologized, and insisted that he had already had more than enough, but he was obdurate, and the dose was repeated.

"Gentlemen," Mr. Bartender, remarked the stranger, and then added: "The best you've got."

They were duly delivered, and then he turned to the bartender.

"Seen Gillespie around here this evening?"

"Don't believe I have the honor of his acquaintance, sir." As if he were ashamed to acknowledge the fact.

"What! Don't know Gillespie? Don't know Gillespie? Why you must know him. Short, thick set man; sandy mustache, cutaway coat, short neck, walks like this." And he showed how Gillespie walked by limping out of the door and disappearing around the corner so quickly that, for a moment, I was nonplussed; but the cleverness of the same struck me, and I could not speak for laughing.

The bartender, who had been watching the proceedings, with open mouth, was the next to "catch on."

"Good Gawd, twenty-seven shillings!" and he caught the bar to prevent falling. I then explained it to my English friends, who were expecting the stranger to return, and they decided that it was "deucedly clever," and thoroughly enjoyed the joke on the bartender.

The next day I was sitting in my office when a *koragi* was announced by my Arab servant, and

the stranger of the evening before, accompanied by the same bland smile, stepped in and laughingly introduced himself: "I'm an American actor—a variety actor—and my name is Callie Roller. I'm down on the bills now as the champion roller skater of the world, but I'm good for anything from song and dance to double trapeze. I was raised in New York, but I've been over among these 'Yaps' so long that I'm hungry for the sight of an American." I was a little shy of Callie, but he went on: "Didn't I paralyze that bartender last night? I was only guying him. Come along, if you are not busy, and we'll have a B. and S. while I square up."

As no one in Egypt is ever too busy to take a drink. We went around, and he apologized to the

It is the one time in the year when the people, who are stationed out country, meet in Alexandria for the purpose of having "a jolly good time, you know"—and they have it after a thorough English fashion, with plenty to eat and more to drink.

The good dames resurrect their gorgeous silks and velvets, which have done service on many like occasions, and when they meet their city sisters, who are arrayed in the over ripe fashions of the day, they outshine them as the sun does the moon.

An English woman may not always dress in absolute taste, but when you see one of those "up country" costumes, of about the vintage of '65, it will catch the eye, and you don't have to look twice.

The men who are acclimated—and the others are

I then saw a party of Arabs around Callie, who was lying upon the stone pavement, and urged my donkey; but he was too slow, so I jumped off and ran. I struck the first man with my right hand full force between the eyes, and he went down like a log; the second I struck under the ear and bowled him over; the other five ran into what is called a "bocal," which is a low dive—half grocery and half drinking saloon. All the houses in the Egyptian cities are built of stone or brick, with thick walls and double entrance doors opening outward. I supposed that Callie, who was lying in the street, had been killed, and my blood was up. They had pulled one half of the door shut, and endeavored to close the other, but I was too quick,

We had our wounds dressed, and an examination, after which Callie and I were discharged. The captain informed us that this was a part of the most unscrupulous band of cutthroats in the city, and congratulated us upon our narrow escape.

We were to have appeared against them the next day, but Callie and his mermaid sailed away for Trieste, and I was unable to leave my bed for two weeks—even then I was a holy show. However, the thieves were convicted and sentenced to ten years' imprisonment in the usual summary Egyptian manner. Callie came to say good by, and, incidentally borrowed fifteen napoleons from me—which he still owes.

May the Lord preserve us from our friends!

## MABEL LOVE

This well known English actress is a grand daughter of a celebrity in his day—Mr. Love, the ventriloquist—to whom reference is made by the author of the still read "Valentine Vox." Her stage history dates from Christmas, 1887, when she made her first appearance at the Prince of Wales Theatre, London, Eng., in "Alice in Wonderland," when she was only twelve years of age. Kate Vaughan secured her for her season the following Summer at the Opera Comique, when she played one of the Triplet children in "Masks and Faces." After appearing in the Christmas pantomime at Covent Garden, in 1888, Miss Love, in the following Autumn joined the London Gaiety Co., in which she at once took a place as a popular favorite, remaining there about a year. Miss Love's next appearance in London was in the Spring of 1891, when she took the part of Polly, in "Harbor Lights," with Wm. Terris company, at the Grand Theatre. During the whole of the long run of "La Cigale," at the Lyric, she missed taking part in it on four only nights. Miss Love received tempting offers to visit America at the conclusion of the run, but would not leave London. Last Christmas she was principal dancer in "Humpty Dumpty" at Drury Lane, and in the Summer of 1892 made her appearance as Clementina, in the farcical comedy, "Vote for Giggles," in which she made a distinct success. She has since appeared at matinees, and in the provinces in comedy parts. Miss Love was also engaged two or three times as principal dancer at Covent Garden, in the production of grand opera there.

## Where There Are Free Theatres.

When a Burman has earned a little money he immediately proceeds to spend it all, for the Burmese have no ambition to be rich, and never hoard. Consequently, there are no large landowners, and, there being no aristocracy, the people are as near being on an equality as possible. Poor people are quite as rare as rich people, and the only beggars to be met with are the lepers, who sit on the steps of the pagodas. Should a Burman find himself in possession of a large sum of money, he builds a pagoda, and possibly a zayat or reathouse. If any money still remains he gives a theatrical performance.

There is no Burmese theatre, but when a Burman wishes to entertain his friends he engages a troupe of actors and actresses to give a performance in a space which he curtains off outside his house. Scenic effect is entirely dispensed with, the stage being simply a platform decorated with flags. When the actors and actresses have said their parts they step down from the platform to sit among the audience and smoke their cheroots until it is time for them to go on again. No dressing rooms are provided for them, and they are, therefore, compelled to make up before the admiring gaze of the audience.

The play is, as a rule, far too realistic to please respectable Europeans, but the Burmese follow the fortunes of the Prince and Princess—the chief characters are almost invariably royal personages—with the greatest interest. The performance generally commences at nine o'clock at night, and frequently the doings of the hero and heroine are strung out to such an enormous length that day-break finds the actors still performing, and the audience as interested as ever. Sometimes the play is so long that it takes three nights to get through it.

—The Fortnightly Review.

## Bernhardt's Talk About Dress.

When Bernhardt talks about dress she almost always says something worth hearing. Here's her latest: "Whatever you do, dress becomingly. That is my rule. See that what you wear suits you—your person, your individuality. Make your costume to suit you, not yourself to suit the costume. It is wise economy to have one's clothes made by the best modistes, who are themselves artists in their own special line.

"But it is not wise to rely upon the uniform judgment of one person, or to advocate eternally the skill of a certain few. Now, talent is always making itself felt, and from the individuality of some one who sees you for the first time you may get valuable hints and fresh suggestions. It does not take a good costumer long to see and learn just what you need; but if you cling to him monotonously you will always wear the same stamp, like your goddess on the American dollar."

## Neighborhood Amenities.

"Now, Mary, hang out the clothes so that the neighbors will see the best of them," said Mrs. S.; "we're new people here, and must put the best foot foremost."

"All right, mum," said Mary; "I'll put all the ruffled things on the outside to make a show, and I'm thinkin' if ye want to be puttin' the best foot foremost, I won't hang out a stockin' at all, seeing some are faded like an' some are holey."

"That's a good girl," said Mrs. S., approvingly. "There's nothing like making a good impression at first. It'll work like a charm."

It did. The neighbors studied the clothe-line, and discovered early a peculiarity in the genealogical tree of the new family.

"Would you believe it?" they cried, holding up their hands in holy horror. "They've had three washings out since they came there, all frills and furbelows, and not a pair of socks or stockings to their name—not one!"



MISS MABEL LOVE

bartender for his forgetfulness, and paid his bill. He then informed me that he had a company out through the far East, and had just landed with them the previous day from Port Said. His company consisted of an Italian male, and a female German Hercules, a Swiss fish woman, four American darkeys, who sang, danced and played the banjo and general utility, and two English serio comics, who varied the monotony by various dances. It was a strong combination—for that country.

Callie and I became great friends, but "Roller's Trans-Atlantica" struck such an unappreciative and unsupporting public at Alexandria that they had an exceedingly cold week with the thermometer at one hundred in the shade.

That settled it, and the company melted away, as far as it could get—but it is a long walk from Egypt. Callie was not bothered about it. On the contrary, he said:

"Well, what's the use of kicking. I'm not busted, but I've got no place else to take them. The 'cronies' are all right with a half a dozen Conits and Pashas on the string, the Herculeses are going to start a show of their own, the niggers are working in one of the concert dives, and I'll look out for the mermaid. See? When I go I'll take her and the niggers."

Callie was a character, and he spent the major portion of his time with me. His stay was growing to a close when the annual "Day of English Sports" arrived, and, of course, we had to see them—there is nothing else to see. They are held on the race track at Gebariah, with its grand stand built on the ruins of the hippodrome, which Cleopatra erected to add to the entertainment of Antony. The spot is historic, as even in more modern times it has served as a trysting place for the athletes under the Caliphs, the Mamelukes, the French, the Khedives and the English.

all dead—are a strong, bronzed, hardy set, with a keenness for sport, and an astonishing capacity for drink. They come down for a week's holiday, and vermillion is a neutral tint in comparison with the manner in which they decorate the town during their short visit. Most of them are spectators at "The Sports," but a few keep themselves in training, and hold their own with the newcomers who generally make the cities their homes.

A few foreigners (and an Englishman in the East invariably calls everyone who is not a native of Great Britain a foreigner) compete, and get beaten. The athletes are recruited principally from the staff of the "Eastern Telegraph Company," and very clever boys they are.

"The Sports" consist of the conventional athletic programme, with the numbers so arranged that the universal betting of the spectators is the most prominent feature of the entertainment.

The customary immense crowd was gathered, and Callie and I had our full measure of everything that was going.

When the last contest had been decided, the handsome prizes awarded, and the refreshments generally consumed, the short Egyptian twilight was upon us, and everyone was endeavoring to get back to the city with an ardor that recalled Coney Island on a Sunday evening.

Callie had played in luck, and had run his cash up to the sum of seventy napoleons. My servant had procured us a couple of donkeys, and before we had reached the Place Mehemet Ali, night had fallen. Callie then proposed riding around the city, which is surrounded by a high wall, so we went out the most easterly gate and returned by the most westerly. He had the better donkey, and was almost a block ahead of me when, as we were coming down a dimly lighted, narrow street, called Slicah Mohomdishah, my donkey boy cried out: "Shoo! Howage, shoo!" (Look, sir, look!)

and whenever one reached out to close it I would stop it with my foot and strike him with all my force. Bang! his head would go against the jamb, and then another would attempt it with a similar result. Suddenly I felt my arms seized from behind by Callie, as he shouted:

"Come on, come on, you've killed one!"

"Let me go, I'll kill some more!" I cried, as I vainly struggled to loosen his hold. Then I saw the gleam of a knife, and threw my arm up and my head back. The blow cut me through the palm of my hand, and through my lip to the teeth. It was impossible for me to free myself, so I ceased to struggle, and then, during a few seconds, I was struck in the face five times with a black jack, one blow cutting the eyebrow until it came down over the eye. Meanwhile, a crowd had gathered, among which were a number of policemen and soldiers. A carriage drew up immediately in front of the door, into which I sprang, and shouted: "Ruah arabogleh" (go, driver), but he never moved, and as the police were after me, I jumped out of the other side, and plunged into the labyrinth of narrow streets, closely followed by a policeman and a soldier—they always hunt in couples—who captured me after a half mile chase. The first thing they did was to rifle my pockets, and they then conducted me to the police station. There I found Callie and six of the gang under arrest, and a nice party it was. Nearly every man would have made a good sign for a slaughter house, and I was decidedly the worst of the lot. My shirt was torn from collar to waist. I was soaking with blood from head to foot, and my face was battered out of my own recognition. They had given Callie a three inch cut on the back of the head, and robbed him of a gold watch, a revolver and his seventy napoleons.

Shortly afterwards the police captain, who was a fine looking Greek, came in with the police surgeon











**VICTOR'S VAUDEVILLE CO.**, composed of the Four Panietts, Crawford Bros., the Dolans, Bros. Heeley, the Paynes, Sisters Earle, Gracie and Reynolds, Little Antoinette, and Paul Allen, will close their road season April 8, and open Victor's theatre, Chicago, April 17. This theatre will be suitable for Summer use only. The dimensions are 120x240. Mr. Victor says he readily secured capital, with which to develop his idea, and is confident of success.



\_\_\_\_\_

ck Jr.; Third Usher, George Olmstead; Usher, Mr. Von Nennamer; The Grooms-  
men, F. B. Smith; First Girl Friend, Ida Conquest;  
Girl Friend, Ida Irving; Third Girl Friend,  
Eda Raven; Fourth Girl Friend, Marie Curtis;  
Eda's Uncle, F. W. Sidney; First Lady Guest,  
Chalmers; Jeannette, Adele Belgrade;  
John McKeever, "Squirrel Inn"—Stephen  
Alexander Fisher; Mrs. Petter, May  
; Mr. Walter Lodloe; Paul Arthur; Mr. Tip-  
py, F. Mackay; Mrs. Christie, Adelaide  
; Calhoun Rose, Sarah McVicker; Ida Ma-  
Mary Shaw; Langdon Bean, Joseph Hawthorn;  
my, Himself..... The high opinion formed of  
a Eleanor, was so ripe and distinguished upon  
her first performance in "Camille" was  
renewed as the week wore on. The new-  
had been billed to appear in "Fedora," but  
the day she fell ill, and the house was dark  
at. On 27 she was seen in M. Sardou's power-  
ful, this being the full cast: Stepanov

night 24, with the first production in any Eng-

o. Benvenuto; Maxke, K. Topazio; Mimi. De  
Castics: Loris Ippazio; F. Hando; De Sirix, L.  
ini; Gretsch, G. Grassano; Boroff, R. Calmatti;  
o. E. Mazzanti; Rouve, A. Galliani; Deatre, S.  
ntoni; Lorech, G. Tamberlani; Scialoja, A.  
A. Bunt; Basilio, M. Albertini; Scialoja, A.  
Betti; Dr. Muller, N. Cortesi. The Italian  
was welcomed with a fervency that left no  
of the place she has so quickly gained in our  
ers' esteem. Her Fedora was an admirable  
mance, free from exaggeration or artifice and  
kably even and picturesque. The support was  
ood. On Saturday night, St. Signora Duse gave  
and portrayal of "Camille." These were her  
performances, as no matinee was given . . . .  
fancie Mason Co. played "Caste" for the last  
of HERKMAN'S night of 25. On the following  
they gave the first American performance  
lent Fritz," a free version. In three acts, by  
laus Stange, of MM. Erkman Chatriau's

ed Fritz." This classic comedy was originally produced in 1876, at the Theatre Francaise, where it long run. It is now in the regular repertory of the Comedie Francaise, and is frequently re-produced. The production at Herrmann's was under the able direction of C. D. Marius, and the play was made interesting by the interpolation of a number of songs by Julian Edwards. The cast: Fritz Kobus, J. B. Mason; David Nichel, J. B. Mason; Frederic, Seth M. Crane; Hanezo, J. B. Mason; Temple, Christel, Edward McWade; Pierre, J. B. Mason; Moore, Antoine, James L. Dickerson; Edward, W. H. Elkmyr; Jean, George Standfield; Marie, George Dickson; Lisbeth, Hattie E. Moore; Marie, Mabel Topley; Louise, Dee Moore; Suzel, Marion Manola. Mr. Siange has added to the original text, and the play retains its charm and grace accordingly. It was at once popular and with marked favor and will probably be repeated.

valuable instrument in bringing better fortune to the company. Miss Marola acted with her usual discretion, and sang excellently. Mr. Mason had been seen to better advantage than as Kobus. Indeed, the cast throughout was highly efficient. The scenery was notably picturesque and realistic.

BROADWAY THEATRE was closed on Monday Jan. 30, for a final rehearsal of W. H. Gillette's spectacular comedy-drama, "Ninety Days," first performance of which should be in progress this evening, to close next night of it. This Gillette's first original dramatic work since "The Enemy," "Held by the Enemy," was acted. The new play is distinctively American, differing in regard to the changes of scene which the characters to various female parts of the play. The play deals specially with the travels of an adventurous young man, who goes to the Argentine largely interested in baseball. The

ds" at the FOURTEENTH STREET, "A Society Fad"

sion that the new play bears a similarity to spectacular drama. "Around the World in 80 Days" has a certain resemblance to that play in that it is a story of a journey, but it is never far beyond the fact that the journey is never from one remote locality to another, do not, however, go around the world. The is divided into eight scenes or tableaux. The first begins in a mansion on Fifth Avenue, and is transferred to Alexandria, Egypt, to an old Egyptian temple, to a hotel in Cairo, to the return, and so on in various places in the Orient, and finally to America and is seen in a ball room in the Van Dusen Villa, Newport, R. I. Scenery has been prepared on a lavish scale, play requires a large cast and quite an army of minutemen. There are no fewer than forty-four characters in the play, and the production number is not less than two hundred and thirty. There is also a large ballet. The direction of production has been in the hands of R. A. Roberts. The venture is put forth by Mr. Gillette Charles Frohman.

Theater which will offer no change of bill this season, and which will offer no change of bill this

Herrmann's, with "Friend Fritz," by the Columbia Club; The Academy of Music, with "The Black Crook"; the Garden Theatre, with an Russell in "The Mountebanks"; the Bijou, with Russell's "Comedians in 'A Society Fad'"; the New Palace Theatre, with "Garden, with Aloha"; the Standard, with Minnie Saxe singing in "My Official Wife"; Palmer's, with "Isotocry"; the Amberg, with "Der Vogelndler"; the Lyceum with "Americans Abroad"; Empire, with "The Girl I Left Behind Me" the Mono, with Marie Tempest in "The Pencil Artist"; the Casino, with "The Pencil Artist"; the Casino, with "The Pencil Artist." "Hitatown," "Aristocrat" will be acted for last time at Palmer's Feb. 4 and on 6-Lady dermerer's Fan" will receive its New York opening, the stock company of Palmer's then turning to the home theatre. "The Pencil Artist" leaves the Casino Feb. 7. "Der Vogelndler" which is last night at the Amberg and give way to another German opera Feb. 6.

**Fritz Five A's CLUB**, at No. 43 West Twenty-third Street, received an early morning call from

the friend June 25. It is said that a quarrel between two cats started the blaze. The flames spread quickly, and in a few minutes the fire was in full swing, and in a few minutes a lively little firemen in progress. Among the professionals who were busy in the house in the upper stories were W. Daley, Harry Hawk, H. C. Smart, Thos. A. Wise, A. Remington, Percy H. Howard and Wemyss Anderson. All made their escape. The firemen were in the hall and on the stairs, and in the gutted and the kitchen wrecked. The damage he club from smoked and water soaked carpets, stains and ceilings will probably not exceed a thousand dollars. Theodore Moss offered the Star theatre for a benefit Sunday, Feb. 12, and the offer was accepted.

Mr. Smith, the high roller, continue this week. Mrs. Leroy caricaturist, and Bartell and Hanley, musical performers, are also pleasing entertainers here. The circus has been a success. Business continues to test the ability of the building and Prof. Worth is continuing in a successful way. The comforts of his position of singular patrons. The stage people for this week are the Lawrences, Mazzotti, Parker and Ricardo, Agnes Hamilton and Healy and Rolf.

Local soloists at the Damrosch concert at Carnegie Hall, Sunday night, Jan. 29, included Lillian Uvel, Luckstone Myers, Payne Clark and Aldo Gavetti. The selections were given from "Aida" and "Cavalleria Rusticana."

Progressive No. 7,887 and Independence, 7,722, A. O. F. A., hold their joint ball Feb. 10, at the Lyceum Opera House. Alex. J. McVintine, secretary of the committee of arrangements.

At the Social concert at Lexington, Monday, Jan. 29, 1900, the following were present: J. C. Adams, Miss Galloway, Miss Zimm, Juch, Susan, and Miss Galloway, the young American minstrel, were the leading soloists.

MANAGER J. M. Hill has signed a contract with

rie Tempest, by the terms of which Miss Tempest  
remain under his management another year.  
ALBERT BIAL, of Koster & Bial, will sail for  
Europe Feb. 15.



7. and presents a decidedly ornamental appearance, towering as it does above the surrounding structures. The foundation for the house elevators had



## WORLD 2 PLAYERS

ements were taken against the actress before she left this city. Her present manager is George J. Gifford, 100 West 42d street, and her former manager, Edith Vincent, of her former company, Vincent, Etc., Laurence Cauley, Byron Douglas, John Sicklen and K. F. McClamm of the old company did not sign for the new tour. Mr. Douglas has an engagement with "Ninety days" in this city.

Four actions at law have been commenced at Philadelphia, Pa., against William J. Gilmore, actress; John and Catherine Gilmore, her husband and wife; and William J. Gilmore, who was so burned and injured at the Central Theatre fire on April 21st that he died the next day. They say that through sickness they were and are unable to support their family, and ask for \$100,000 damages. Philip Goldberg, Edward J. Aspinwall and Charles D. Warden. They were all injured at the same fire, and they allege that there were insufficient fire escapes and provisions against fire escapees being allowed to use the fire escapes when the exits were locked doors, etc.

—Edward O'Connor, having closed with Mr. and Mrs. Sidney Drew, joined W. C. Anderson's "Twelve Cries" at Buffalo, N. Y., recently to play the role of Don Ivan Delf, one of the Cronies.

—C. H. Guider has signed to play leads with the "Chas. Spruance" Co.

—Maggie Walker was presented with a fine necktie by the stage hands of the Grand Opera House, Reading, Pa., Jan. 28.

Mr. and Mrs. L. W. Pangborne, of Newark, N. J., are studying for the operatic stage with Chas. J. Fox in this city. Mr. Pangborne is better known in the profession as Lew H. Hart.

The continued illness of Fred Pelton, manager of the "Monte Cristo" Co., has caused the tempo

— The sixteenth annual convention of the Michigan State Billposters' Association will convene at Lansing, Mich., Feb. 7.

— Willis Campbell, Maud Miller and Miss Adams closed with Harry Davis' Dramatic Co. Jan. 28.

— Mrs. John L. Fehr (Florence Roselle Ford) is announced to star her season in opera under the management of her husband.

— The "Social Session" Co. closed Jan. 28, but will take the road again, it is said, in March. Most of the company have returned to New York.

— H. H. Wuttler closed with the "McFadden's Development" Co. at Freeport, Ill., Jan. 23, and has

for his vaudeville show for the Summer.

C. Ellsworth Smith has had a relapse, and is seriously ill at his home, Decatur, Ill.

Homer E. Davis is with the Payton Comedians, so, reports to the contrary notwithstanding, is not the "Mad" Tipt' Co. disbanded Jan. 23, at Rochester, N. Y.

The bright prospects and marked success of F. B. Bunnell's New Grand Opera House, at New Haven, convince him, he says, that it pays to make still further advancements, and book No. 1 and No. 2 attractions only at a still higher price for the season, and will undoubtedly all others below Grand Willsie, as well established fact that No. 1 exclusively.

to the Hyperion Theatre, time, work and money together with a long experience in the heart of the population of Connecticut, Mr. Bunnell says, have made his mind clear on this subject, and he will adhere strictly to this policy. The results thus far are of great capacity.

Bessie Taylor is visiting at Philadelphia, Pa. — Waite's Comedy Co. opened the New Opera House at York, Pa., Jan. 30, to excellent business, and a record of 1000.

— J. D. Smith has left "The Voodoo" Co., on account of illness.

— Neil Burgess was made a happy father this night previous to Christmas. It is a boy. The mother is Mrs. Burgess, of New York.

— Elizabeth Andrews, an inmate of the Elv Forest Home, is at present in this city on a visit to friends.

— Fred W. Bert has been engaged to travel with "The South" as business manager.

— "Lemon," announced for production at the Girard Avenue Theatre, Philadelphia, Jan. 23, and postponed to 30, has been put off to Feb. 7.

Robert Babor, of Philadelphia, has proved himself a business man in Philadelphia last week. He visited the Winter Circus, and took very active part in the riding section.

— Harry Hoffman has signed with Nelson & Morton Co.

— Mrs. Alexander (Agnes Ryan) has left New York.

—Lawrence Hanley, late of the "Capt. Herne, U. S. A." Co., has gone to White Plains, N. Y., for medical treatment. His friends hope that he will quickly recover. E. J. Henley's generosity has made Mr. Hanley's temporary retirement possible. —Several changes have been made in the H.

— F. C. Cooper has been engaged to manage the musical comedy, "The Organ Grind," which Jno. Lincoln and H. N. Stone are going to put on four times a week.

The following is the roster of the Cosmopolitan Comedy Co.: May Livingston, Mrs. K. P. Carl, D. Carl, Mrs. E. H. Milroy, Chas. Milroy, Mrs. K. P. Carl, Mrs. H. H. Milroy, Joe Mullett, J. P. Hunt, A. Barton, C. Bloomer, James Reed, K. P. Carl and C. Daley.

Hal Clarendon has retired as leading man of the Madeline Merit Co.

—Marie Petrawsky, once an actress of excellent talent, and now a cosmopolitan figure in New York, has just published her most important novel, "On the Altar of Mammon." The book is written in a frank and fearless style, and deals with a novel and ingenious story. Miss Petrawsky

employed in literature. She is among the many who acknowledge receiving their first encouragement in authorship from **TUD CLIFTON**.

— "The Ostronon" is now being done as "Track to Death" by the J. D. Clifton and Louise Agnett.

— Bobby Gaylor, the clever star of "Sport 'M" lister," and his manager, C. Wilkins, were Clifton's actors Jan. 31. Mr. Gaylor plays in New York week of Feb. 2 and March 3, on the West and East Side respectively. His business this season, *Mammy*, Wilkins reports, has been bigger than ever, and that is saying a good deal.

— **A** "A Wife's Proxy," which is now being acted by the Potter Sells Co., is an English adaptation of the "A Wife's Proxy" by the same author. The play has been done here in both French and German.

— **C**las. Van, the author and descriptive vocalist of last season with J. H. Wallack's "Bandit King" and "Cattle King" Co., has retired from professional life, having purchased a saloon and wine room at Toledo, O.

— **A**l. Kinsaw will draw from the management of the "Runaway Wife" Co., and is back in town. He goes with the "Greatest on Earth" again next season.

— **M**arie Dressler is to go with the Greenwood Opera Co.

— **A**delade Essall has returned from J. Z. Little's

— "The Clemenceau Case" Co. will close its season at Montreal, Can., Feb. 4.

—Mrs. A. De Forest, the mother of Augusta Forest, died in this city Jan. 25.

—Arrangements have been completed for Southern midsummer tour of "The Son of His Mamma" in which Harry Hartley will be featured. A supporting company has been engaged, including Lee Preston. The tour will be under the direction of A. Eugene Cuneo.

—Mrs. H. E. Davis (Lillian Sutton) has joined Dave E. Lewis' "Joak Sprucey" Co.



ularly, left the company 29, in consequence of the death of her mother.

— Olive Oliver has resigned from "The Power of Gold" Co. Next week she will appear in John Stetson's No. 3, "Crust of Society" Co.

— J. A. Fraser Jr. has signed contract with Jos. Freeman to write "For a Million," the musical comedy in which Freddie Hull will star next season. "On Secret Service" is the title of a drama to which Mr. Fraser is putting the finishing touches. The story is a tale of counterfeiting.

— Humphreys & Crossley are under the management of H. E. Davis has resigned from Grace Hazle's Co. and has signed with HUGO V. Buelow for the

**Rehearsal**—At the Kings' Opera House, early Gags will play a two nights' engagement here Feb. 1, in "The Celebrated Gass" and "A Double Wrong." Frederick Warde and Louis James are looked for 9 p.m. The Coliseum Theatre, since Manager Ben Mann has assumed control, has steadily grown in popularity. Coffy Coffey, appeared 23 as did also Sid J. Black Foley and Eldridge, Eva St. Clair, Chas. Burton and John W. Gibbons. "Gassy the Piper" is the dramatic feature. Pearl Turner, Florence, Kennell, John W.

**KANSAS.**

**Topeka.**—At the Grand, Joseph Murphy failed to appear Jan. 25, on account of illness. The sale was



## THE NEW YORK CLIPPER.

THE FRANK QUEEN PUBLISHING CO. (LIMITED),

GEO. W. KELL, MANAGER.

SATURDAY, FEBRUARY 4, 1893.

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## Theatrical.

J. B. A. Newport News—We have no conclusive

evidence that it was his wont to achieve that rather

remarkable feat.

N. S. Chicago—Our route list and our Chicago letter

will inform you at least a week in advance of their

coming.

C. Lawrence—Apply at a copy of the local insurance

office for information on that point.

H. C. L. She is a native of France. 2. Abbey, Schoof

and Gray.

P. G. T. 1. James E. Murdoch, the veteran actor, is

alive, but has been in retirement. 2. We cannot

say that. 3. See notice at the head of this column.

J. B. Washington—From \$30 to \$50 a week, according

to his ability, reputation, etc.

W. H. K. Canada—1. See notice at the head of this

column.

W. R. O. Cleveland—See the notice at the head of this

column.

P. H. A. Jamestown—We make no attempt to collect

figures of that sort. It is very difficult to get them ac-

curely, and we never guess at them.

A. B. J. You are right. The "History of the American

Theater" is a very valuable work. It is the "History of

the American Theater" in its various phases, from the

beginning to the present. It is a very valuable work.

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the roof will be balanced automatically, so that should the temperature reach a certain degree this

The roof will be balanced automatically, so that should the wind blow from either side, degrees of displacement will become apparent thus preventing collapse or flame on the stage from entering the body of the house. Every stick of wood used on the stage was saturated with a composition that renders it entirely non-combustible, and an asbestos curtain walling the interior of the building is proposed to have a brick precast masonry wall and arch, separating the stage from the body of the house, and other fire saving measures.

Electric light, steam heat and automatic sprinkler system are included in the plan. The exterior improvements are to include ornamented iron railings and eight promenade boxes, toilet rooms, dressing rooms and greenrooms, though there are to be no rooms under the stage as in the old theatre. The seating capacity of the house is estimated at 1,000 persons. A permit was issued to Architect Allen to erect a new theatre, and the work of clearing away the debris of the old theatre being nearly completed, the building of the new one will be pushed rapidly. The Mayor, Director Estlin, Dixon and the Board of Building Inspectors passed upon the plans without suggesting a single change.

This new house was dedicated Dec. 5. The building is situated at the corner of Third and Cherry Streets. It is owned by stock company and leased to Manager John W. Hanna for five years. The theatre occupies the part of the lot fronting on Cherry Street, and is five stories high and 80x20ft., with a runway from Cherry Street 16ft. wide and 40ft. long. The architectural design is after the Italian Renaissance style, carried out in buff pressed bricks, with Chuccanott stone trimmings. The main entrance is at the northeast corner, where a large set of stairs leads in. These are the manager's and ticket office. This portion of the building is elaborately decorated. The floors and wainscots are tiled, the windows of stained glass, and the wood work of cherry. The lobby runs the full length of the building, with lobby runways extended up to the main foyer. From the foyer lead the stairways to the balconies, and beyond it are the ladies' parlor and cloak room. The men's parlor, box and smoking stage, and the orchestra, and is divided into a parquet and dress circle. The management has made special provision for the comfort of the patrons in the arrangement of the seats. The chairs have leather seats and backs, and the seats are arranged in two rows in two galleries, the first to have the same seatings as the lower floors, and the seats are in every way

desirable, especial attention having been paid to the line of sight and ventilation. The proscenium stage is 32ft. wide, and the three tiers of boxes, 32ft. high and 34ft. wide. The opening is skirted on either side by bound laurel leafed columns framing in a running scroll design in relief ornament. Above the arch is a large panel of the same composition, the scroll design forming an oval parallel panel at the top. The centre of this panel, in bold relief, are wreaths and garlands twined together in clinging form 18 in. diameter. The spriglets on either side of the arch are figures in bust representing comedy and tragedy, the latter holding a mask which fills the centre space. Above and on the side of the arch are the spandrels of the sounding board, extending 21ft. in width to the outer line of the boxes. The upper part of the sounding board is unlike any other, the ceiling being composed of a series of deep ribs, each eighteen inches from centre to centre and fifteen inches deep. The outer line of the sounding board ends in a broad beam, richly decorated and studded with electric lights capable of setting entire rows of boxes on fire. The boxes are heavily designed, framed in with panels in low relief. On either side of the stage are the encore openings. The balcony front is elaborately decorated in relief design representing Cupids holding in one hand garlands of flowers and in the other a branch of laurel supporting a wreath of flowers and leaves. Opposite each aisle is a projection forming an aisle termination, making a break in the balcony front. The gallery front is decorated with running garlands of laurel and roses. The ceiling is in the centre for the alcum lights, the ceiling is in coved angles, with painted branches and ornamental cornice around the foot of the cove. It is additionally ornamented with four large ventilators 14ft. in diameter and studded with electric lights. The alcum lights are composed of arches supported by ornamental columns, having on both sides a cove extending their entire length with a Cupid with a wreath of laurel and oak leaves in his hands. The alcum is adorned with a diaper pattern ornament in relief. The ladies' parlour is decorated in relief frieze with elaborate centre decoration. The walls are broken into rich panels decorated in relief. In the cove walls of the alcum are the relief of the three Graces. The main entrance over the box office has a corniced ceiling in new and elegant design. The stage is 30x50ft., and is sectional, being divided into different cuts, which aid the lowering, sinking or raising of machinery and scenery with stage columns, numbered, sectional bridges which may be elevated, lowered or inclined, as may be required. On the stage are six dressing rooms. While in the basement there are eight, 14x10ft. Under the stage there is ample room for the storing of scenery, and the scenery is so arranged that every particle of scenery in the house may be removed in order to make room for such companies as carry their own scenery. Under the stage there are also orchestras and chorus rooms. The stage is lighted by a series of switches on the prompter's desk, but it is also supplied with gas, to be used in case of an accidental fire. It has five border lights containing eighty lamps each, six bunch lights of nine lamps each, twelve foot, thirty ceiling, thirty pendant, thirty side and twenty in the rear. It is also lighted by gas used as reflecting lights, and one hundred at thirty-five footlights.

The New Empire Theatre, this city, which was opened to the public for the first time on Wednesday evening, Jan. 26, is a very worthy addition to the handsome places of amusement which already ornament New York. The new theatre is located at Port Street and Broadway. The main front, 26 ft. on Broadway, is five stories high. The first two stories are built of brick, the upper three of limestone. The first two are of buff pressed Roman brick, and the third story is of terra cotta. Though somewhat narrow the carelessness of its construction gives the building a certain interest. The main entrance on Broadway is built of buff brick, with Indiana limestone trimming. It is 160 ft. long, and has a broken arch line roof, which gives it a height varying from 52 to 60 ft., the highest being enclosing the stage of the theatre. The main entrance is reached by a flight through a semi-circular arch, flanked on each side by twin columns, with carved Corinthian capitals. The entrance is spacious, extending 100 ft. from the main entrance, and is reached by a flight of steps. The vestibule wainscoted with Numidian marble. Handsome electric rollers ornament the sides. Folded doors of double plate art glass divide the vestibule from the lobby. As you enter the lobby, the floor is confronted by a large hall, with the side walls alcove, furnished with a mahogany fireplace bu-

D. Allen, the well known theatrical architect has completed the plans for Manager Gilmore's new theatre, which is to be built on the site of the old Central on Walnut Street, above Eighth, Philadelphia, Pa. It will also include the site now occupied by Poulson's Hotel, recently purchased by Mr. Gilmore. The plans provide for a number of precautionary measures against loss of life or property by fire. They contemplate a brick, brick, brownstone and terra cotta structure in the Moorish style of architecture, with corner towers, fire front, built separately from the main building. The dimensions will be 70x130, 10½ ft., 62 feet high. There will be a store 12 x 19 ft. on the East side. The building is to be lighted from all sides. An alley 8½ feet wide will be reserved on the East side. An exit and protrusion being made for an outlet on Sanson Street in the rear. All the front fire escapes will empty into the two fire escape towers. These have no connection with the inside of the house, and will be capped with handsome tops of steel, metal and tile, the whole being absolutely safe and fireproof. The roof will be of tin, and an opening will be constructed over the stage with means for a safe escape, and prevent communication with the auditorium. Over the stage an area of 700 square feet

in the Empire style, and with seats where ladies could sit and watch the action. The ladies' foot tickets from the box office adjoining. The alcove or box office are of carved mahogany, with handsome jeweled art glass transoms above embellished with a mosaic of cut glass. The ceiling is of the Empire style, with a mosaic tiling, and the ceiling is relief work painted in light tones. The ceiling is twenty feet above the floor. The wainscoting of the lobby is marble and is topped by a large, ornate chandelier. The ceiling reached, which terminates in the entrance to the theatre proper. At the entrance from the lobby the ladies' foyer a marble staircase leads to the auditorium, and the entrance is a large, ornate, and richly decorated apartment, finished with library furniture. The ladies' foyer will be very imposing and beautiful in appearance. The ceiling of the foyer is thirty feet above the floor, and is of the Empire style, and is illuminated by electric lights arranged behind the glass. The walls are treated in delicate shades in the Empire style. The wainscoting is delicate in design, and is of the Empire style, with brass knobs. The marble is built on the left hand side. It is eight feet high, and is further elaborated with a handsome clock in the centre, near the top. A very pretty balcony, with a railing of wrought iron, and a balcony which overlooks the ladies' foyer, is guarded by a handsome mahogany rail, and affords an interesting view of the elaborate interior from the ladies' foyer. The ceiling of the ladies' foyer is of the Empire style, and is illuminated by electric lights. Passing from the ladies' foyer, the audience

torium is reached through three magnificently decorated mahogany arches, supported by massive columns of the same material.

The theatre proper can also be reached from the Fortieth Street side, where a carriage entrance is located. Just beyond the doorkeeper are a ladies' parlor and a check room. This parlor opens directly into the theatre, and is decorated with handsome draperies. The balcony is reached by two spacious marble staircases at the right and left of the ladies' foyer. The general coloring of the auditorium is crimson and gold. The ceiling under the balcony is decorated with a series of arches, further embellished with relief work. The balcony columns have clusters of electric lights at the top of each. The draperies of the boxes are crimson silk velour, with applique gold ornaments. The ceiling of the balcony is Empire style, and covers the floor of the theatre. The proscenium is 34ft. square, with high relief mouldings and scroll designs in Empire style. The curtain is of silk crinkle tasestry, of a crimson shade, and is elaborately decorated with motifs and wreaths, and other decorations in keeping with the general Empire style of the other furnishings. The ceiling of the theatre is split with deep vaulted panels painted in light shade of crimson. It is lighted by electric lights through perforations in the ceiling arranged in a circular pattern. The ceiling of the balcony and the proscenium is painted with five figure panels by the Italian artist, Tojetti. The auditorium is not very large. The house will seat about 1,100 people. Every part of the theatre is decorated with crimson and gold.

There are ten boxes, five on each side of the house, two downstairs, two at the balcony and one at the family circle. The boxes are furnished with easy chairs of especial design, made of mahogany, with cushions of crimson and gold. The balcony and balconies give a good line of sight, and a clear view of the stage can be obtained from any part of the theatre. The seats have been made specially roomy, with plenty of space in between the rows.

The Empire has been built for its owners, A. Haymond and Frank W. Singer, by the architect, Patrick & Son. The house is leased to Charles Frohman, Rich & Harris, and the intention is to make it the permanent home of Charles Frohman's companies. The dedicatory play was "The Girl of the Year," a comedy drama, by David Belasco and Franklin Fries.

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**"Wanted."**

This three act comedy, by Aubrey Boucicault, was given its initial performance on any stage at the New Seattle Theatre, Seattle, Wash., Jan. 14. Eneas Budgett (two "H's"), a chemist, leaves a wife, Florella, and a child, Blossom, in France, and goes to England to be engaged to his own wife and the name of Molebury, to the family of Dr. Edward Budgett (one "H") as instructor to his son, Algernon Budgett. Everything goes smoothly until Cloudd discovers the whereabouts of her husband, and writes him a letter, in which she tells him of her life and her child in destitute circumstances. The letter is addressed to "E. Budgett," and is delivered to Dr. E. Budgett. After causing the doctor considerable anxiety, it is found in his pocket by his son, Algernon Budgett, who tells his wife and she is very jealous. This causes some funny scenes and climaxes. Lieut. Denby Craig, an officer in Her Majesty's Navy, who is on his way to visit Mrs. Dainty, a sister of his most intimate friend and brother officer, comes on an accident just outside of Dr. Budgett's house, where he goes for medical assistance. The doctor is absent, but the injured arm is attended by Mrs. Budgett, Molebury and Algernon; after which Craig leaves his cap and sword on the floor, and goes to the house of the household, Cloudd enters with little Blossom in her arms and finds herself in the house of Dr. Budgett. She at once jumps to the conclusion that Eneas is palming her off as a doctor. The doctor, however, tells her of his life and she sits on the couch with a card attached: "The Child E. Budgett." Mrs. Budgett comes in and finds the baby and, of course, having read Cloudd's letter and seeing the card, she is angry, but her husband and her son, Algernon, tell her that the doctor has handed him the baby, and he, in turn, hands it to Molebury, who recognizes it as his Blossom, and frantic, Algernon, who is in love with one of the pupils, Mrs. Dainty, and who has been a very personable fellow, Craig and present the card left to the doctor at Mrs. Dainty's, and also introduce Algernon as his deaf and dumb friend. They leave the room on a pretext, when Algernon finds his friend, Cloudd, who has been in the room, and Dr. and Dr. Budgett come in. Mrs. Dainty, thinking they are playing some practical joke on her, will not receive them, and a scene follows between Mrs. Budgett, Mrs. Dainty, Craig, Dr. Budgett and Cloudd. Cloudd, however, in the crisis, to the discomfiture of Molebury, and the second act closes with everything in a terrible mess. The third act opens with Dr. Budgett coming home all broken up after the encounter with his jealous wife and Mrs. Budgett, who has been in the room. Dr. Budgett, after getting away from Cloudd, who afterward makes up with Eneas, and explains everything the satisfaction of the jealous Mrs. Budgett. Craig and Mrs. Dainty are engaged to be married, and Mrs. Budgett, who is a very jealous woman, tells Dr. Budgett, alias Molebury, Aubrey Boucicault; Dr. Edward Budgett, Charles G. Craig; Algernon Budgett, Harold Vizard; Lieut. Denby Craig, Herbert Salinger; Swift, Tosa, Keirns; Mrs. Budgett, Miss Stevens; Mrs. Dainty, Mrs. Ada Levick; Susan, Miss Bertha Foltz.

Arthur W. Pinero's adaptation of "La Males Neve," by Victorien Sardou, was done for the first time in America Dec. 24, at the Boston, Mass. Museum. A young wife gives up a quiet home, allured by the brilliancy of a fashionable career and her husband, who accompanies her, puts to hind him a career of careful, solid business success for a life of speculation and excitement. The falsity of the new life is shown, and they return after several trials to the quiet life. The plot is not so thoroughly thrash away. The plot is well written. It is in Pinero's best serious vein, but it is not so happy as are his original works. The French situations do not seem to be an integral part of his plot, and one could wish that he

See, Frankie Reynolds, Dot Clarendon, Elma Smith, Grace Gracie, Louis Miska, Ida B. Travis and L. H. Dunn. Master Menzies recited, and Elma Marie Pratt sang the song sonnet. The quarrel scene in "The School for Scandal" was by Carrie Webb and Master George Dainty. Miss Webb afterward sang and danced. Master Tommy Russell came before the curtain and apologized because he had seen the play in a bad light. He recited. A scene from "Midnight on the Mountain" was given by William A. Heckler and Miss M. Mackay. Little Heckler, Fannie Case and Edith Wierlock took part, closed the bill. Clarence Worland sang "The Storm and Song," Miss Mary Bishop sang "I'm So Sick," and the Misses Arango gave several airs on the banjo.

"A Midnight Bell" had its first performance in this city March 6, the house having been closed 4 days for repairs. The cast: The Clergyman, R. J. Dillon; Deacon, C. Seabrooke; Napier Keene, Frank Lane; Stephen Land, W. C. Campbell; Ned O'cott; Hart Conway; Squire Olcott, T. J. Herndon; Martin Trist, Eugene Canfield; Hiram Wing, John Jenkins; Ezekiel Slover, Perry Gaunt; Nora Palmer, Edna Phillips; Dot Bredbury, Mande Adair; Lizzie Groat, Edna Jones; Abigail Grey, Marie Art; Nellie Brown, Elva Gray; George Bedford; Tidy Frost, Bessie Weyl. This comedy was originally done April 1, 1888, at the Alcazar, San Francisco. The one hundredth performance took place at the G. & O. Seabrooke retired from the cast June 8, and George Richards assumed the role of Deacon Tidy. The last performance here of "A Midnight Bell" was July 1, for the benefit of the treasurer, J. Thomas Maguire, when Mr. Seabrooke was again present.

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produced by J. W. Lee cast:

John Smith, Adeline	Charles Reed
John Smith, John	John W. Jennings
John Smith, an athlete	Alf Hampton
John Smith, a ball master	Ignatio Martindale
John Smith, a waiter	Wm. W. Hamann
John Smith, a stage steerer	Wm. F. Mack
John Smith, a messenger boy	Wm. Jackson
John Smith, a elevator boy	Wm. Jackson
Mrs. John Smith	Helen Reimer
Miss. Nanon	Marguerite Fish
Laura	Maud W. Jones
Edna	Sadie Kirtley Little
John	Ollie Archbald

Rosa France replaced Marguerite Fish. On account of the illness of Sadie Kirtley, Doris was played by Julia Glover. A matinee benefit was given by Julia Glover & C. Knight. "The City Directory" celebrated its first performance here last night.

Harry Harrison joined the company 14 to play Nanon, her original role, and Miss France took the part made vacant by the retirement of Miss Wilson 13. "The City Directory" terminated its season June 21, with its one-hundred and fifty-sixth performance.

The next season opened June 23, with "The Cauchuck." The cast: Jean-Baptiste Cadieux, McKee Rankin; Cyrus Stebbins, Charles Cowles; Tom Stebbins, S. Miller Kent; Jim Hogan, Wilton Lacey; Zeb Hancey, Charles H. Jennie; Albert Bester, Hancey; Alice Fischer, Thelma Adams; Martha Ann Stebbins, Mrs. Annie Yeamans; Fanny, Lorena Atwood. Edward F. James' right, title and interest in the Bijou Theatre building was auctioned off to the highest bidder, Mr. George W. Smith. The interest was underbids, and it brought just \$5. The sale was made in an effort to satisfy a judgment for \$186.97, obtained by Emanuel Simone

whose attorney bought in the interest. Mr. LACKAY withdrew from the cast of "The Cannock" Aug. 26. James A. Herne delivered a lecture to actors and their friends after noon of 26. The subject was "Why Are So Many Actors Idle?" Alice Fischer withdrew from the cast of "The Cannock" 25, and Mattie Earle assumed her role.

"My Aunt Bridget" was the next attraction, opening Sept. 8, for a fortnight, followed 22 by the Howard Altheum Specialty Co. "The City Directory" reopened Oct. 6 and closed Nov. 1. George Tautscher's Minstrels commenced 3 for one week.

A "Texas Steer" had its first New York production.	
Maxwell Brandner	Tim Murphy
Capt. Fairleigh Bligh	W. S. Hawkins
Henry Yell, Bragg and Blow	Charles Stanley
	William Collins
	Raymond Finlin
Grassy Gail	Keaton Chisnell
Colonel Sawyer	James P. Higgins
Christopher Columbus	Will H. By
Knots Initt	Julian Mitchell
Johnnie	Barry Marlowe
Willie Greene	James P. Horan
Sergeant-at-Arms	C. L. Warren
Inspector	John Deady
John Brainerd	Alma Kings Walsh
Mrs. Major Campbell	Mrs. Alice King
Amelia	Livingstone
Amelia	Newton
John Deady	Dixie Stile
John Deady	George Lake
Mink	Olney Orin
	Boisy
	Flora Walsh

It attracted excellent houses up to Jan. 24, 1891.

N. C. Goodwin Jr. appeared 36 in "The Candidate."

It was the first representation of "The Nominee" in New York by Mr. Goodwin, but, under the title of "The Candidate," it had been played here by Charles Wyndham and his company.

Jack W. Reed, N. C. Goodwin, Leola Euphon, Porter John, Col. Murray, Lindsay Hart, Porter Vane, John H. Browne, Mabel Medford, Mabel Amber, Mrs. Van Barclay, Margaret Fitzpatrick, Rosa Van Barclay, Grace Kimball, Ada Harrington, and the Southland, and the American.

This was preceded by "The Viper on the Hearth." The cast: John Baxendale, Nat. C. Goodwin, John Lyndard, Robert G. Wilson, George Heriot, J. H.

Price, Mabel Amber. John H. Browne, in consequence of illness, was out of the cast Feb. 10, 11, 12. He re-appeared evenings of 13 and 14. On 15 he resumed his original position. On 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 8

**The Bijou Opera House.**  
[CONTINUED.]  
"Soldiers and Sweethearts" was acted for the first time on any stage Aug. 16, 1886. E. B. Ludlow and Sam Harrison were the managers. The cast: Major Ashley, Charles Overton; Lieut. Ashley, Frederick Darrell; Corporal Flint, Chas. Allison; Duffy Downs, Henry V. Donnelly; Sergt. Danker, Henry Leone; Private Sloane, W. H. Ryne; John Smelt, Thomas Welsh; Joncasus Jaggw, Owen Westford; Marie Bartlek, Sylvia Gerrish; Maggie Smith, Louise Edgar; Mlle. Le Grand Fondre, Mlle. Ragna Linne; Nan McGilder, Susie Russell; Katie Ray, Ada May; Harry Ray, Leona Ross; Phoebe Day, Agnesse Holt; Sadie May, Lulu Hesse. W. H. Daly directed the stage, and F. Intropoli led the orchestra.

The houses "dressed" Sept. 4 for renovation, and re-opened 13, with "Little Jack Sheppard." The cast:

Jonathan Wild.....	N. C. Goodwin
Little Jack Sheppard.....	Rose Leighton
Blackbeard.....	Adie Cora Reed
Winifred Wood.....	Johnnie Johnston
Bess Sheppard.....	Helen Sedgwick
William.....	Ida Van Osten
Captain Coff.....	Frank Currier
Kitty.....	Mabel Morrice Keesebon
Iretion.....	Maudie Leicester Hodges
.....	F. A. Hart
.....	R. C. Bishop Wood
.....	Lella Farrell

William Yardley, the author, made his American debut Nov. 15, acting Bluebeek. N. C. Goodwin, Jr. first acted the part of Bluebeek, but turned to "The Masco" for his representation in America. "The Masco" was revived Jan. 24, 1887. The cast: Bettina, Lilla Grubb; Bijou, Stuart Harold; Doctor, E. S. Goodwin; Lorenzo, N. C. Goodwin Jr.; Flametta, Lilla Farrell; Frederick, Flora Irwin; Rocco, C. E. Bishop. After the success of "The Masco," the company took a night flight Feb. 9, the company caught the 11:30 o'clock train to Boston, to which was attached a special car. They lunched on board, and arrived in Boston at seven o'clock morning of 10. Then all repaired to the Boston Theatre, where N. C. Goodwin and his company gave a performance at 7 o'clock, opening the programme for the benefit of the Boston Elks' Lodge. The company took the one o'clock train to New York, arriving at the Bijou exactly at eight o'clock. "The Skating Rink" was revived by Mr. Goodwin Feb. 23. Lilla Grabbacted America's best, Eliza Fidelity, the "Skating Rink" night, March 24, about the time the Bijou audience were waiting for the curtain to go up on "The Skating Rink." N. C. Goodwin Jr. was at her side. The Bijou house waited patiently until 5:30 o'clock, when, an attempt to put on "The Masco" having failed, Eliza Fidelity returned. A very handsome and splendid outfit of admirers and the audience left the theatre. Friday night "The Masco" was sung, with A. W. F. McCollins as Lorenzo, and Henry Moulton as Prince Frederick.

The house was closed March 28. "Big Pony, the Gentlemans' Savage" — the music by Edward J. Kelly, the libretto by Andrew G. Wheeler ("Nym Crinkle") — was acted for the first time. S. Henry E. Dizey became half partner with Miles & Barton in the management of this house May 2. The theatre closed May 20, to re-open June 21 with Minnie Macmillan, Harry Reever, Scott Perry Brooks, F. A. Tannehill Sr., Harry Reever, J. S. Madero, F. W. McClelland, Chas. Webster, Odette Tyler and Lulu King. Chas. was in the cast. "Tom Rains's Wife" was acted for the first time on any stage afternoon June 21. Delia Deane, who had been in the New York debut as Irene Craig. Minnie Madero terminated her engagement July 9, and the house closed for the Summer.

On Sept. 12 the season opened with "A Circus in the Park," an adaptation by Ed. Holst from the play by John A. Macarty, as adapted by H. Hamilton. Paul Arthur, W. C. Mandeville, Thos. Lewis, Ed. Holst, Adah Richmond, Hattie Deller, Grace Wilson, Emma Hanley, Josie Hall, Evelyn Graunville and Richard Gordon were in the cast.

The Saturday's Troubadours came Sept. 23, in the "Singing Bird," with Nellie McHenry in the title role. The musical comedy was a new chestnut of "Conrad, the Corsair," produced 18. The cast:

Conrad, Annie Summerville, Zulma,..... Rose Cooke  
Bianco,..... Frank David Hassan,..... Carrie Rhee  
Red Facha, B. Broccoli, Ganem,..... Kate Karsen  
Gord,..... Ed. Holst,..... Jack Reed,..... Ed. Holst  
Yarns,..... Ed. Morris,..... D. P. Steele  
Gulinar,..... Clara Lina Medora,..... Louis Montague  
Ahmed,..... Maud Waldenberger

Julia Marlowe appeared Thursday afternoon, Oct. 1, in "The Girl of the Year," a new musical comedy

Evans: Alastor, J. Brennan; Tynnor, Geo. F. Namb; Poldy, Frank J. Currier; Myron, Leslie Allen; Lydon, G. Henderson; Elphewm, Wm. Cummings; May, Ed. Wild; Themo, Isabel Waldron; Parthenia, Julia M. Hays. The opera house was the one hundredth performance, and Feb. 21 the one hundred and fiftieth of "Conrad, the Corsair." "The Pearl of Pekin," a new adaptation of *Le Fils de l'Éclair* de Paris, was sung for the first time on Saturday, Feb. 22, and the opera house air" having ended 17. The cast: Pearl of Pekin, Alice Johnson; Finette, Irene Verona; Pierrette, Clarette Vanderbilt; Angelique, Carrie Bebr; Grace Wilson; Fanille, Bertie Flach; Petre, Pierre; Joseph, Joseph W. Herbert; Walter, Paul Mahot; Herbert, Charles; Sing High John C. Leach; Tyloo, Louis Harrison. "The Pearl of Pekin" was first done in America in its original French form Feb. 1, 1860, at the French Theatre in New York. In consequence of the illness of the actress, Irene Verona on May 4, Carrie Bebr appeared as Finette. The opera house form was offered for sale at the Real Estate Exchange May 29, but as only \$200.00 was bid, while the mortgage amounted to \$260.00,

"Town Lads, or a Paper City," had its first performance here May 28, with Jacques Kruger in the cast. "Lost in New York" was acted June 4, it being the first "hank play" seen at any Broadway theatre. The cast: Arthur Wilson, Thomas Wise, Horatio Chester, Geo. Wright, Hackensack George, Walter Fessler; Martin Porcell, and Trangle, Frank Dayton; Anomaly, Wm. Ryno; Mrs. Wilson, Marie Atchison; Jennie Wilson, Patricia; Caroline Peabody, Eugenie Linden; man; Maeson, Mary Sutton; Maria, Mollie Lawman; Little Sine, Baby Sater.

The house closed for the season June 9. The lease of this house, held by Dixey, Miles & Barton, and having eight more years to run, was purchased by J. W. Rosenquist, manager of the Fourteenth Street Theatre, for \$100,000. On July 1 to Sire & Sons, who agreed to assume the encumbrances of the property and to pay in cash whatever was needed to complete the purchase. The offer was accepted, and the property, which carried paid \$53,000 yearly rental, \$27,000 of which came from the theatre, was sold for \$100,000 frontage of 14ft. on Sixth Avenue. There is a broad frontage of 40ft. and the side measurements are 220 and 242ft. When the property was offered a \$25,000 cash addenda were ready to give from \$20,000 to \$25,000 for it. The offer was made in the form of these offers. It was commonly understood that the reason was that encumbrances amounted to more than either of these sums, and the title holder was ready to pay somebody to take the property off his hands. Nevertheless, the offer was made by Sire & Sons, and \$350,000 was agreed upon as the price the warehouse to go in as part payment.

The season opened Sept. 3 with "The Woman He Loved and Recked as His Life," Oct. 6, "Kathleen," and Oct. 13, "The Family He Loved as His Life." George Lauri then made his first appearance here in straight comedy. The cast: Pinkie Fluffy, L. Buri, Bob, Harry Eversfield; Richard Pliny, Harry, Joe, L. Eastman, Harry Vaughan; Joliffe, T. B. Presley; Ray, Alice; Sam, Alice; Sam, Mrs. Richard Pliny, Louise Lari; Alice Somers, Jennie Kennard; Perkins, Marie Kati; Katti, Mar-

"A Brass Monkey" had its first representation in this city Oct. 16. The cast:

Jonah.	Charles Reed	Powle	Frank Baldwin
David.	Tom York	Tim Murphy	Allice Wall
Rodger.	Edna Han	Edith Gray	Edith Gray
Prisco Fogg.	Joe Haran	Howe Grace	Marie Ben
John.	John Han	Edith Gray	Hattie Gray
Mr Potter.	Olivia Harlan	Mrs. Rogg	Edith Gray
Doillitt	W. F. Reed	Mrs. Reed	Alf. M. Hampton
Prof.			Alf. M. Hampton
Madden.			Alf. M. Hampton
The Royal Bengal Tiger.			N. H. Hocking
Harry.			Alf. M. Hampton
Charley Grace.			Alf. M. Hampton
Trinia Bright.			Alf. M. Hampton
Edith Gray.			Alf. M. Hampton
Baggage			Alf. M. Hampton

Afternoon of Jan. 24, 1880 an entertainment was given by children. Recitations and songs were



*The Banner* has received **THE CLIPPER** for 1936. **THE ANNUAL**, which is handsome, illustrated, besides being a complete encyclopedia of everything pertaining to the dramatic world, is invaluable as a reference book for all sports.







T. Barrett's b. h. Jack Rose, 6, by Lisbon, dam Wild Rose, 1127, 7 to 10 and out. Ballard 2  
W. E. Cotton's b. h. Sir deon b. h. Speedbird  
dam Piccadilly, 1127, 9 to 10 and out. Martin 2  
Time, 1:24. Won by two lengths, three parts of a length between second and third. Mutuels paid: Pan-  
way, \$37.50 and \$3.50; Jack Rose, \$2.40.  
Purse \$400, of which \$50 to second, six furlongs.  
C. J. Kelly's b. h. Estelle, 6, by Hymus, dam Booty,  
1133, 3 to 5 and out. English 1  
J. A. Mahony's b. h. Prince Howard, 6, by Prince  
Charles, dam Blanche, 1088, 4 and 5 to 5. Morris 2  
J. Casey's b. h. Alphonse, 4, by Ventilator, dam Bas-  
sinet, 1078, 2 and 3. Battery 3  
Time, 1:44. Won by three lengths, same between  
second and third. Mutuels paid: Estelle, \$13.50 and  
\$1.30; Prince Howard, \$2.60.  
Purse \$400, of which \$50 to second, the winner to be  
sold at auction, six and a half furlongs.  
J. Reiner's b. h. Innovation, 4, by Woodlands, dam  
North Anna, 1078, 4 and 5. Hill 1  
E. Leitch's b. h. Inferno, 6, by Bend Or, dam Billie,  
1148, 2 1/2 and 3 to 5. Martin 2  
Doux, 1133, 4 and 5 to 10. Martin 2  
Brighton Stable's b. h. Balwood, aged, by Vithe-  
wood, dam Belle, 1173, 7 and 8. Panny 3  
Time, 1:22. Won by a head same between second and  
third. Mutuels paid: Innovation, \$11.40 and \$3.70; In-  
ferno, \$1.10.  
Purse \$400, of which \$50 to second, the winner to be  
sold at auction, seven furlongs.  
William Callahan's b. h. c. Dago, 4, by Hymus, dam  
Gypsy, 1128, 5 to 5 and 3 to 5. Flynn 1  
O. Leary's b. h. c. Rennie, 4, by Forester, dam Miss L.,  
1148, 2 1/2 and 3 to 5. Martin 2  
Crescent Stable's b. h. c. Rightaway, 3, by Hyder Ali,  
dam Nodaway, 1178, 2 1/2 and 4 to 5. Snelaker 3  
Time, 1:30. Won by a head, same between second  
and third. Mutuels paid: Dago, \$6.65 and \$1.65; Rennie,  
\$1.40.  
The track was deep and sloppy 30, but the racing  
was nevertheless interesting. There was a large  
crowd present and the betting was of a most brisk  
nature. Favorites were beaten in the first three  
races, but the remainder proved satisfactory. Sum-  
mary:

Purse \$400, of which \$50 to second, for maiden three  
year olds, the winner to be sold at auction, four fur-  
longs and a half.  
Rayway Stable's b. h. c. Olga, 3, by Plunder, dam May  
Stanley, 1078, 10 and 4. J. Barrett 1  
Cheraw Stable's b. h. c. Hay Taz, 3, by Dry Monopole,  
dam The Jilt, 1078, 6 and 7 1/2. Morris 2  
R. Bradley's b. h. c. Pink H., 3, by Prospect, dam Belle,  
1013, 10 and 4. Ballard 2  
Time, 0:57 1/2. Won by a length and a half, three lengths  
between second and third. Mutuels paid: Olga (cash),  
\$1.75 and \$3.85; Hay Taz, \$6.50.  
Purse \$400, of which \$50 to second, the winner to be  
sold at auction, five furlongs.  
Fred Foster's b. h. c. Out of Sight, 4, by Luke Black-  
burn, dam Ouida, 1013, 10 and 2 1/2. N. Hill 1  
W. E. Cotton's b. h. c. Gladstone, 4, by Sir George, 1173,  
Rosa G., 1127, 10 to 5 and 3 to 5. T. Flynn 2  
E. J. Dowling's b. h. c. Blackburn, 6, by Luke Black-  
burn, dam Tomboy, 1013, 10 to 1 and 1 to 3. Martin 3  
Time, 1:21. Won by a length and a half, two lengths  
between second and third. Mutuels paid: Out of Sight  
(cash), \$7.25 and \$3.45; Gladstone, \$1.10 and \$1.10.  
Handicap purse of \$200, of which \$50 to second, six  
furlongs.  
J. Casey's b. h. c. Alphonse, 4, by Ventilator, dam Bas-  
sinet, 1078, 2 1/2 and 3 to 5. Hill 1  
E. Leitch's b. h. c. Inferno, 6, by Bend Or, dam Billie,  
1148, 2 1/2 and 3 to 5. Martin 2  
R. Bradley's b. h. c. Hay Taz, 3, by Dry Monopole,  
dam The Jilt, 1078, 6 and 7 1/2. Morris 2  
Time, 1:04. Won by a length and a half, three lengths  
between second and third. Mutuels paid: Alphonse, \$5.50 and  
\$1.10; Inferno, \$1.70.  
Purse \$200, of which \$50 to second, the winner to be  
sold at auction, one mile and a half.  
A. Wheeler's b. h. c. Lura, 5, by Atilla, dam Fanny  
Hill, 1013, 2 and 3 to 5. Ballard 2  
A. Thompson's b. h. c. Sir George, 1173, 10 to 1 and 1 to 3.  
Doux, 1133, 6 and 7 1/2. Morris 2  
J. W. Smith's b. h. c. Fred Lee, 4, by Rosington, dam  
J. Hamble, 1013, 10 and 2. Ballard 2  
Time, 2:34. Won by a head, three lengths between  
second and third. Mutuels paid: Lura, \$5.50 and  
\$1.10; Sir George, \$1.35.  
Purse \$100, of which \$50 to second, the winner to be  
sold at auction, one mile.  
Haden Stable's b. h. c. Miss Belle, 6, by Prince Charles,  
dam Linnit, 1013, 10 and 2 1/2. N. Hill 1  
J. Murray's b. h. c. Hecuba, 5, by Gienelg, dam Amie,  
1103, 10 and 2 1/2. Ballard 2  
P. Coddigan's b. h. c. Joe Apple, 10, by Sir George, 1173,  
Hooker, dam Abbie W., 1114, 10 and 7 to 10. G. Lynch 3  
Time, 1:49. Won by a length, two lengths between  
second and third. Mutuels paid: Miss Belle, \$3.55 and  
\$1.30; Hecuba, \$1.05.

### Racing in the Southwest.

The events decided at the successful meeting at  
New Orleans during the past week resulted as  
shown in the summary:

Jan. 24.—First race—Purse \$200, of which \$35 to sec-  
ond, five furlongs—Bobby Beach, 127, Doggett, won by a  
head from Remus, 104, Vigney, second, who was three  
lengths in front of Progression, 104, Sargent, third.  
Time, 1:04. Betting: Bobby Beach, 6 to 5 and out;  
Remus, 10 to 1, a place. Second race—Purse \$200, of  
which \$35 to second, five furlongs—John J. 112, Hill,  
16, Sargent, won by two lengths; John J. 112, Hill,  
second, a head in front of Hoodoo, 108, Perkinson,  
third. Time, 1:03. Betting: Bobby Beach, 6 to 5 and out;  
John J. 112, Hill, 1 to 10, a place. Third race—Purse \$200,  
of which \$35 to second, five furlongs—Forest King,  
112, Hill, third, 1:28. Betting: Forest King, 3  
and even; Catnip, 10 to 1, a place. Fourth race—Purse \$200,  
of which \$35 to second, five furlongs—Angie, 104, Sargent,  
won by two lengths; Angie, 104, Sargent, second, a head  
in front of The Judge, 111, Hill, third, 1:17 1/2. Bet-  
ting: Leverage, 10 to 1 and out; Angier, 3 to 5, a place.  
Fifth race—Purse \$200, of which \$35 to second,  
five furlongs—Waukela, 112, Sargent, won by a  
neck; Waukela, 112, Sargent, second, ten lengths in  
front of Escalier, 111, Dickens, third, ten lengths in  
front. Betting: Waukela, 2 and 3 to 5; Waukela, 2 to 1, a place.  
Jan. 25.—First race—Purse \$200, selling, five and a half  
furlongs—Attlee, 30, Mack, won by a head from  
Captain Pennyweight, 91, Sargent, who was four lengths  
before Foxhall, 94, Sargent, Time, 1:04. Betting:  
Attlee, 4 and even; Captain Pennyweight, 10 to 1, a place.  
Second race—Purse \$200, selling, five and a half  
furlongs—Highwayman, 88, A. Clayton, won by a length  
from Big John, 107, Hennessy, who was a neck before  
F. J. Jackson, 97, Armstrong, Time, 1:10. Betting:  
Highwayman, 4 and even; Big John, 1 to 10, a place, even  
money. Third race—Purse \$200, five furlongs—Ella,  
11, Sargent, won by a length from Jim Reed, 112,  
Hill, who was only a neck before Remus, 104, Arm-  
strong, Time, 1:07. Betting: Ella, 2 to 1, a place.  
Fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place, second, three  
lengths before The Judge, 111, Hill, third, 1:18. Bet-  
ting: Long Brook, 4 to 1, a place. Fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Tenth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Eleventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Twelfth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Thirteenth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Fourteenth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Fifteenth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Sixteenth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Seventeenth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Eighteenth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Nineteenth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Twentieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Twenty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Twenty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Twenty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Twenty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Twenty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Twenty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Twenty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Twenty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Twenty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Thirtieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Thirty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Thirty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Thirty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Thirty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Thirty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Thirty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Thirty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Thirty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Thirty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Fortieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Forty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Forty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Forty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Forty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Forty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Forty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Forty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Forty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Forty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Fiftieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Fifty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Fifty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Fifty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Fifty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Fifty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Fifty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Fifty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Fifty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Fifty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Sixtieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Sixty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Sixty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Sixty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Sixty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Sixty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Sixty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Sixty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Sixty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Sixty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Seventieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Seventy-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Seventy-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Seventy-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Seventy-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Seventy-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Seventy-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Seventy-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Seventy-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Seventy-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Eightieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Eighty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Eighty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Eighty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Eighty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Eighty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Eighty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Eighty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Eighty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Eighty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Ninetieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Ninety-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Ninety-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Ninety-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Ninety-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Ninety-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Ninety-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Ninety-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Ninety-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Ninety-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundredth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and tenth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and eleventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and twelfth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and thirteenth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and fourteenth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and fifteenth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and sixteenth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and seventeenth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and eighteenth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and nineteenth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and twentieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and twenty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and twenty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and twenty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and twenty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and twenty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and twenty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and twenty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and twenty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and twenty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and thirtieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and thirty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and thirty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and thirty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and thirty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and thirty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and thirty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and thirty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and thirty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and thirty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and fortieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and forty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and forty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and forty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and forty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and forty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and forty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and forty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and forty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and forty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and fiftieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and fifty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and fifty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and fifty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and fifty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and fifty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and fifty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and fifty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and fifty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and fifty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and sixtieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and sixty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and sixty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and sixty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and sixty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and sixty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and sixty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and sixty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and sixty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and sixty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and seventieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and seventy-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and seventy-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and seventy-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and seventy-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and seventy-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and seventy-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and seventy-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and seventy-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and seventy-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and eightieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and eighty-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and eighty-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and eighty-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and eighty-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and eighty-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and eighty-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and eighty-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and eighty-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and eighty-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and ninetieth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and ninety-first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and ninety-second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and ninety-third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and ninety-fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and ninety-fifth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and ninety-sixth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and ninety-seventh race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
One hundred and ninety-eighth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. One hundred and ninety-ninth race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Two hundredth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Two hundred and first race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Two hundred and second race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Two hundred and third race—Purse \$200,  
selling, five furlongs—Long Brook, 108, Hennessy, 4 to 1, a place.  
Two hundred and fourth race—Purse \$200, selling, five furlongs—Long  
Brook, 108, Hennessy, 4 to 1, a place. Two hundred and fifth race—Purse \$200







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NOTE—Owing to the free and easy system of theatrical mail delivery on the road, several important letters (including one duly forwarded me from CLIPPER Office, Nov. 8), have failed to reach me. Those parties who have received no reply to their letters will kindly write again to my permanent address: Care LORENE & CO., Music Office, 66 East Twelfth Street, New York.

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## THE NEWEST PLAYS.

## "The Judge."

"The Judge," a comedy by Arthur Law—originally acted at Terry's London Theatre, July 21, 1899—was given its first American presentation at the Pike Opera House, Cincinnati, Jan. 21, by the Ramsey Morris Comedy Co. The action of this light comedy takes place at the lodgings of Sir John Pye, at Woolchester, where that worthy—the circuit judge—has gone to hold court. He is a mild mannered old fellow, a regular bonhomie, who imagines he will "catch" every disease that is going. This fear is so great that he has the court room fumigated and the jury disinfected. He carries a store of remedies with him, and it is, in fact, his man in service, to whom he intrusts that precious stock of nostrums. Chloe and Daphne Pye, Sir John's twin daughters, are guilty of a little trick that enables them to be taken as members of the party to Woolchester. They turn enough draughts on the old gentleman to give him a pretty fair sort of cold, and whenever he is under the weather he always brings his girls with him. They are loved by Algernon Fringle and Herbert Stryver, a pair of young baristers who do not seem to know just which one is the dearest to him. In his earlier days Sir John, rusticated at Woolchester, met a young woman with whom he flirted desperately. She married somebody else, one of the famous cases on the docket for the next day—only the three acts transpire within twenty-four hours—that of a fair creature with two husbands on her hands. The evidence is convincing, and determined to escape, Mrs. Shuttleworth—the very much married hearing that officers are after her, leaves a trail, and in party dress rushes into the lodging of Sir John for shelter. She recognizes the old name of years ago, and claims protection, in fact, will listen to nought but a programme to abide over night with her lady. The judge makes a clean breast of it, and Mrs. Shuttleworth returns to the second husband of her bosom. The cast: Sir John Pye, Geo. Giddens; Algernon Fringle, J. L. Finney; Herbert Stryver, Edgar Norton; Mrs. Shuttleworth, Mrs. Shuttleworth; Chloe Pye, Mrs. Shuttleworth; Daphne Pye, Helen Stockwell; Mrs. Ricketts, Mrs. E. J. Phillips.

## "Samson et Dalila."

On Jan. 4, "Samson et Dalila," a grand opera in three acts by Camille Saint-Saëns, was sung by the French Opera Co., at the French Opera House, New Orleans, La., for the first time in America. The work was first produced in 1877 at Wilma, and in 1890 at Rouen. During November, 1892, the opera was sung for the first time at Paris, at the Grand Opera. The subject of the work is entirely Biblical. It tells the story of Samson and Dalila, the composer, it is said, intended to make "Samson et Dalila" an oratorio, and it was only after the work was completed that he changed it to an opera. The talent of a master of symphony conceived the musical setting. There is nothing commonplace in it. The score shows inspiration and originality, delicate combinations of new harmonic effects abound all through the work. At no time is a voice given precedence over orchestration, and in fact, the voices are simply a complement of orchestra. The instrumentation is indeed of the most to an extent which is almost inconceivable. The opera is short. The overture is a curious one, with choruses from behind the curtain. As the stage is disclosed to view, the Hebrews are banqueting their servants. Mr. Raymond, who carried the part of Samson, was superb throughout the opera. It suffices to recall that the Hebrews and Philistines being engaged in warfare, Samson is charmed by a Philistine woman, and deserts his people for her sake. Act one disclosed Samson's deserting his people to rise. Abimelech, his enemy, arrives on the scene, and Samson, in an imposing effect, wields a sword from his arch enemy and slays him. The Hebrews follow Samson, and are soon victorious. In the following scene the Philistine girls enter and sing a chorus, which is, perhaps, the greatest concession to what is called pretty music of all the opera. Dalila (Mme. Mounier), making love to Samson, sings some passages of exquisite beauty, notably the aria "A la nuit tombante." The act ends with Samson hesitating between love and duty. The mise en scene of this act was beautiful, and it contained a very graceful ballet of the Philistine women. The second act transpires in a country, though beautiful valley before the home of Dalila. There is first a charming duet between the woman and the High Priest (Chauvignac), then a solo by Dalila, followed by the grand love duet, "Dalila, je t'aime," between Samson and Dalila, which will ever be the most popular portion of the opera. It was much applauded. There is an initial scene in the last act which shows Samson turning the mill. He sings a beautiful lament and prayer, and is then conducted into the temple, where takes place the final scene, in which he is decapitated. The tableau is beautiful. There are in reality but three important vocal roles. Tenor, Samson (Raymond), contralto, Dalila (Mme. Mounier), the third being the baritone part of High Priest (Chauvignac), which has some important numbers and two superb duets with the contralto. As an entirety, the presentation of the opera on the part of the artists in the cast was a success. After each act there were repeated recalls, and the finale aroused the greatest enthusiasm. The cast: Samson, Mr. Raymond; Dalila, Mme. Mounier; Le Grand Prêtre de Dagou, M. Chauvignac; Le Vieux Hébrieu, Malzac; Abimelech, Strapade de Gaze, Houran; Un Messager Philistin, Poursille; Premier Philistin, Rossi; Deuxième Philistin, Kinkel.

## "The Kickerbockers."

At the Tremont Theatre, Boston, Mass., Jan. 5, the Bostonians gave the initial performance on any stage of "The Kickerbockers," a romantic comic opera, the score by Reginald de Koven, and the libretto by Harry B. Smith. The story deals with an episode during one of the turbulent years of the Kickerbockers and the Puritans. Hendrick, son of the burgomaster Schermerhorn, has brought to New Amsterdam a Puritan girl, Priscilla, whom he proposes to marry. Miles, a Puritan captain, comes secretly to New Amsterdam to see his betrothed Katrina, the governor's daughter. He is a Puritan spy to escape, and is himself taken for the spy. Hendrick is a friend to Miles, and plans the escape of the latter in a costume borrowed from Priscilla. The plot is overheard by Anthony, who reports it to the governor, giving a description of the costume. The governor arrests Priscilla, supposing her to be the spy in the disguise as arranged; and she encourages the deception in order to allow Miles time to escape. The latter takes service as the governor's orderly in order to be near Katrina. He is himself taken for the spy in the uniform of a British soldier and the Dutchman persists in believing the Puritan maiden to be a mighty warrior. The governor compels her to take command of the Dutch force against her countrymen. Many opportunities for comedy and political hits are afforded by the subject, and deliberation of the burghers of New Amsterdam and an opposition party, led by Schermerhorn, is said to be a particularly amusing scene. In the third act the Dutch force is defeated in a battle on the banks of the Hudson. With characteristic thrift the soldiers carry on their several trades while the war is in progress. This act begins with a lullaby, sung by the dances and dances of New Amsterdam, and to their country heres, and this number is followed by a Dutch war song. The war is finally settled by a conference of arbitration comprising the two pairs of lovers, who mix affairs amatory with matters political in an amusing scene. The cast: Hendrick, Hendrick, Edwin Hor; Anthony Van der Corrie, Eugene Cowley; Dietrick Schermerhorn, Geo. Frothingham; Van Wart, Peter Lang; Katrina, Camille D'Arville; Priscilla, Jessie Bartlett Davis; Dame Kierf, Josephine Bartlett; Barbara, Lillian Hawthorne.

## "The Harvest."

This one act drama, by W. Clyde Fitch, was performed for the first time on any stage Jan. 26, at the Fifth Avenue Theatre, this city, under the auspices of "The Theatre of Arts and Letters." The scene is laid in a church, where a wedding is about to be celebrated. Some of the guests arrive and discuss the happy pair with more or less amusing vivacity.

From all accounts, the groom is a gentleman with more paid than furs, and we are not surprised to see the ceremony interrupted at the critical moment by a wronged woman, who forbids the bans and charges the groom with being the father of her child. This is awkward, but the bride is disposed to give the bridegroom a chance. She orders the ceremony to proceed. The disturber protests, and so angers the groom that he strikes her. The bride then sees that her estimate of the man has been too high. She throws her bridal bouquet at him, and leaves him to his fate and the woman he has wronged.

## PROFESSIONALS' BUREAU.

Wants of Managers and Performers, Open Dates, Etc.—See Advertisements.

## Dramatic.

John C. Fox notifies managers that he has the sole right to book the plays "Capt. Herve, U. S. A." and "A Knight of the Cross." Redmond and Del Vecchio have dissolved partnership. Mr. Redmond would like to hear from dramatic people. John Stetson announces the annulment of the contract existing between himself and Cora Unshart Fort, and is no longer responsible for any obligations of these performers. Chas. F. King wants to hear from dramatic people as managers. Owen Bartlett wishes to hear from dramatic people for his repertory company. Fred Wenzel, German comedian, can be engaged. The Banker's Son is offered on royalty by Chas. E. Helm. Emma Sinclair will be at Liberty Feb. 11 on account of the closing of the Markham Co. Dramatic people are wanted by Harry Choate, J. W. Callicott, Edward Redmond, John C. Core, Seymour Stratton, Harry Markham, S. A. Cyr, Wallace Hopper, Dave Lewis, P. D. Mayors. At Liberty: Maurice Hodge, C. W. Travis, Louise Osborn, W. N. Hammett, Mollie Bennett, Will M. Cressy, Blanche Dayne-Cressy, May Mortimer, Nellie Ennis and Little Edith, Ned and Clara West, W. H. Langdon, E. K. Franklin. Harry W. Abbott is looking for the "Irish Aristocrat" company, also a leader. Nellie Kniss, singing soprano, character, etc., and Little Edith, for child, can be engaged. Al Wilson has a comedy for sale. Chas. Hine wishes to back a singing and dancing comedian.

## Musical.

Musicians are wanted by Wm. F. Goetze, for the Wallace Circus Band. The Locomotive is supplied by Thompson & Odell. W. B. O'Leary's song, "Polly O'Neill," has caught the fancy of the lovers of catchy music. It is being sung by representative vocalists. Mr. O'Leary will shortly release a song, with a fine illustrative title. The S. Brainard's song company has a catalogue of songs, including many catchy hits. They are each ten cents to the publisher. Frank Harding's list of songs is being swelled daily. Several new hits have been recently added. Musicians are wanted by G. O. Lock Box 55. Frank Morris, G. H. Eldon, J. A. W. Cole, Kate Becker. "Boon-ta-ra, Boon-ta-ra" is the title of a catchy song published by the Phelps Music Publishing Company of this city. At Liberty: J. A. Russell, Geo. W. Parmiter, E. P. Whitcomb, Leader, R. E. Tremont, F. H. Prof. Barrett, G. O. Vance, J. B. Cahoon. G. O. Vance supplies a number of popular songs at ten cents per copy. Charles Connolly, the able musical director for Chas. T. Ellis, has his correspondence to write again, as several letters, directed to him, have been lost. Vivian De Monto's company of musical artists, headed by H. Knoll and J. Knoll, are looking for work. They want to hear from a soprano and a comedian. "Her Papa Was There," Felix McMillen's latest, as sung by his company, is a fine song for ten cents, by Frank Tousey's Publishing House. W. S. Cleveland wants a leader and a clarinetist. "The Marmalade in Love" with Mac has been published by James Sullivan, as well as a number of other new songs. John Kagan, principal tenor, can be engaged.

## Variety and Minstrel.

Grace and Keston, a pair of first class knockabouts, is meeting with general praise. Felix and Semons, the successful musical comedians, with their new production, "The Musical Comedy," is a first class combination. Charles ladies are required by F. C. Cooper for the Ada Dixon Novelty Burlesque. Beahan and Dakin have been playing two houses a night recently in San Francisco. The O'Leary Bros. are putting in good time with their comic act. O'Brien and Carroll's songs, parodies, gags and everything else are a taking feature of the Hyde's Comedians program. Joe Hardman is in line with No. 3. Harry Davis wants dramatic and specialty people, also comedians for his musical circuit. Odell and Page are doing good work with the May Russell Co. They made a hit at the Park Theatre, this city, last week. Hyde & Behman have room for specialties. Hanson and Mack have a new act, with which they would like to be engaged. Weber & Fields want acts for their two companies next season. Love and Lee, comedians, can be engaged. F. J. Hafer wants specialties for the Gaiety and Star Theatre, Philadelphia. White Dove comedians, with Master Eddie Abbott as the feature, include a number of excellent vaudeville artists, such as Frank H. White, Dolan and Landreth, Lillian Dranger, Margie, Margie, McDonald and Regan and others. A capable manager is wanted. The Highlys are doing well with Sam Devere's Show. Clara Wagner, change artist and vocalist, has a number of new songs and characters. Gubelin, dancer, Persian wizard, can be engaged. Chas. Case published a card of warning. Cunningham and Grant have been the object of much attention of late. John D. Long wants to hear from people for the Park Theatre, Chicago. Specialty talent is wanted by Welles' Kennedy Co., 100 West 4th St., St. Paul. Morris Cronin publishes a card of interest to imitators. At Liberty: Millie Caroline, W. S. Brown, Mons. Taylor and his canine paradox. Gorman Minstrel want a good baritone vocalist. Deaton and Mills can be engaged to do their musical act. Russell and Adams are successful with Cleveland's Minstrel. Barlow Brothers report a steady increase of business during their tour in Texas and the Southwest. Managers are the public men for a new show, to be presented at the performance, as given by this attraction.

## Circus.

Harry Brandon and Miles Reisel, contortionists and gymnasts, are open for engagements during the circus season. W. H. Horn, sailplane player, ticket seller and door tender, offers his services.

## Miscellaneous.

An ENGINEER, an engineer on one of the roads entering Jersey City, in speaking last night of last runs, said: "All my machine is out of order, once let a cold get a hold of me, and my machinery is no match for it. I have for years sold a bottle of Kemp's Balsam constantly in my cab, and when a cough or cold gets a start of this standard remedy it is indeed a sore trial. It is sold by all druggists—American or foreign." Kemp's Balsam promptly cured by Bromo-Seltzer. TRAVELING AGENTS FOR THE INDUSTRIOUS. Employment and Money for the Industrious. Read: This is a free country, poor men get rich and rich men get poor. I have for years sold a bottle of Kemp's Balsam constantly in my cab, and when a cough or cold gets a start of this standard remedy it is indeed a sore trial. It is sold by all druggists—American or foreign." Kemp's Balsam promptly cured by Bromo-Seltzer. EMPLOYMENT AND MONEY FOR THE INDUSTRIOUS. Read: This is a free country, poor men get rich and rich men get poor. 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Regards to my former wife, Miss Marie Gulchard, with love and best wishes. I AM AT THE IRM

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